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THE GUM-SHOE GIRL

A MUSICAL TRAVESTY

BY
ROBERT NICHOLS
B CO.

PRESENTED
BY

B

COMPANY

FIRST CORPS CADETS

POTTER HALL

FRIDAY

MARCH 12, 1909

AT 8 P.M.

DANCING

JORDAN HALL

SATURDAY

MARCH 20, 1909

AT 8.15 P.M.

Emil F. Haberstroh-
B Co.

The Gum-Shoe Girl

A Musical Travesty

By

ROBERT NICHOLS



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Opening Chorus Act. I.

"DING - DONG"

Words and Music by
ROBERT NICHOLS.

INTROD.
Allegro.

PIANO.

The piano introduction consists of two systems of music. The first system is in 2/4 time, with a key signature of two flats (B-flat and E-flat). The melody is played in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The second system continues the melody and bass line, ending with a final chord.

Chorus.

The first system of the chorus features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Ding, Dong, ding-a-ding dong,". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second system of the chorus continues the vocal and piano parts. The vocal line has the lyrics "Hail to the glorious midnight sun, Ding Dong ding-a-ding dong Our cel-e-bra-tions". The piano accompaniment remains consistent.

The third system of the chorus concludes the vocal and piano parts. The vocal line has the lyrics "just be-gun. Ding Dong ding-a-ding dong Joyous now we sing our song,". The piano accompaniment ends with a final chord.

Ding dong with our voices blending, never ending, ding a ding dong Ding dong Ding dong

This system features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, while the piano accompaniment uses chords and moving lines in both hands.

ding-a-ding dong, Hail to the glorious midnight sun. Ding dong ding-a-ding dong

The second system continues the melody and accompaniment. The piano part in the bass clef features a steady eighth-note accompaniment. The vocal line includes a brief rest before the final phrase.

Our cel-e-bra-tions just be-gun, Ding dong ding-a-ding dong Joy-ous now we

In the third system, the key signature changes to one flat (B-flat). The melody and piano accompaniment continue with the same rhythmic patterns.

sing our song, Ding dong with our voices blending, never ending ding a ding dong, Ding Dong

The final system concludes the piece. It includes a double bar line and a key signature change to two flats (B-flat and E-flat) for the final cadence. The piano accompaniment features a final chord in the bass clef.

From the

land of tea and chrysanthemums, We came to the Arctic Pole We don't care a jot if our

tea is -n't hot. As long as we've reach'd our goal, — From the land of tea and chrys-

an - the - mums they came to the Arctic Pole, They don't care a jot if their

tea is-n't hot, As long as they've reach'd their goal; — We're dain-ty maids from

This system contains the first four measures of the song. The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are written below the melody line.

gay Par-ee We're maids with a win-ning way — We've found a spot that we

This system contains the next four measures. The musical notation continues with the melody and piano accompaniment. The lyrics are written below the melody line.

like a lot, And here we're going to stay — They're dain-ty maids from gay Par-ee They're

This system contains the next four measures. The musical notation continues with the melody and piano accompaniment. The lyrics are written below the melody line.

maids with a win-ning way — They've found a spot that they like a lot And

This system contains the final four measures of the page. The musical notation continues with the melody and piano accompaniment. The lyrics are written below the melody line.

here their going to stay And so are we. Ding dong ding a ding dong,

Hail to the glorious midnight sun, Ding dong ding a ding dong, Our cele-brations

just begun Ding Dong ding a ding dong, Joyous now we sing our song, Ding dong with our

voices blending, never end-ing ding a ding dong ding dong Ding Dong Bell.

ritard.

ritard.

allegro.

FOR LOVE, THO' A COTTAGE BE MY HOME.

(Aurora.)

Words and Music by
L. B. HALL.

PIANO.

The piano introduction is in G major (one sharp) and 3/4 time. It consists of eight measures. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

The first vocal line begins with the lyrics "A Prin - cess liv'd in a cas - tle old, Her fa - ther the King had". The melody is in G major and 3/4 time, featuring a mix of eighth and quarter notes. The piano accompaniment continues with a consistent eighth-note pattern in the left hand and chords in the right hand.

The second vocal line continues with the lyrics "need of gold, And swore to wed her a - gainst her will! Oh". The melody rises to a high note on "Oh". The piano accompaniment remains consistent. The word "Chorus." is written above the final measure of this section.

The third vocal line begins with the lyrics "But the Prin - cess". The melody is more melodic, featuring a half note and a quarter note. The piano accompaniment changes slightly, with the left hand playing a more varied pattern of eighth notes and the right hand using more complex chords. The piece ends with a final chord in the right hand.

loved a hum - ble lad A sail - or lad on the wide blue sea. And all a -

lone in her tow - er high She tho't of him and long'd to be free. And

leave that cas - tle bleak and chill Lone-ly in her casement. High above the valley

Soft - ly to the night winds she sang. — For love. tho' a cot - tage be my

home I'd glad - ly leave all wealth be - hind. My sail - or lad with his

The first system of the musical score for 'Gum Shoe Girl'. It features a vocal line in G major (one sharp) and a piano accompaniment. The vocal line consists of eighth and quarter notes. The piano accompaniment has a steady eighth-note bass line and a more active treble line with chords and single notes.

clear blue eyes, Is all the world to me Come in the

The second system of the musical score. The vocal line continues with the same melodic pattern. The piano accompaniment maintains its rhythmic structure, with some chordal changes in the right hand.

dark. In thy strong arms — Bear me a - way to some dis - tant shore.

The third system of the musical score. The vocal line includes a long note on 'arms' followed by a rest. The piano accompaniment features a more complex treble line with sixteenth-note runs.

Pomp and splen-dor, a world of gold — are naught if I have not thee!

The fourth system of the musical score, concluding the page. The vocal line ends with a final note and a rest. The piano accompaniment concludes with a series of chords and a final bass note.

LOVELAND.

(Aurora & Eric.)

Words and Music by
ROBERT NICHOLS.

VOICE. 

1. Oft in our
2. I, too, have

PIANO. 



fan - cy, we pic - ture places sweet. Pla - ces where your dear heart could
dreamed love of such a place as this, Hap - py for ev - er, love, in





make my joy com - plete There all is fair, love, and skies are ev - er blue,
ex - sta - sy of bliss and hearts are ev - er true.



Lifes an e - ter - ni - ty of love with you Love - land, Oh

Love - land, Home of Love's shrine, — There we would wan - der through

vis - ions di - vine. — No clouds to dark - en, bright stars to shine

Love - land, Oh Love - land, oh Love - land mine.

SET THE BANNERS ALL A-FLYING.

Chorus.

Words and Music by
ROBERT NICHOLS

VOICE.

PIANO.

INTROD.

The musical score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 4/4. The introduction for the piano part consists of four measures of arpeggiated chords. The voice part begins with a four-measure rest, followed by the lyrics. The piano accompaniment continues throughout the vocal lines.

Set the banners all a - fly - ing, Let the trum - pets blare, Long

live our glor - ious king we all are cry - ing, With our din we rend the air our

gra - cious so reign we sa - lute He's a cor - ker, he's a beaut, As a

dip - lo-mat of world re-noun. He's won our hearts and wears our crown. He wears the roy - al

crown Set — the banners all a - fly - ing Let the trum - pets

toot, All — hail the king. All hail the king. All hail the king. All —

hail the king. All hail the king. All hail the king, All — hail the king, All —

hail the king, All — hail the king. All — hail the king, All

hail, All hail, All hail —

Set — the banners all a - fly - ing, Let the trum - pets blare, All

hail our glorious king. We all are fly - ing, with our din we rend the

air Set the banners all a fly - ing Let the trumpets

toot, All hail the king. All hail the king. All hail the king. All hail king Zeke for

he's a roy - al beaut.

KING'S SONG.

Words by H. P. DOWST.

Music by ROBERT NICHOLS.

PIANO.

1. I'm the rul - er of this na - tion, But I don't feel much e - la - tion, And the
 2. When the weather is so frig - id, Then the price of coal is rig - id. Its the

fact is I'm not cra - zy for the job, For in
 time we buy our Le - high by the pound. And the

Par - is or in Ber - lin I would rath - er be a whirl - in And my
 coal club says "Now choke 'em when we've got a chance we'll soak 'em And they

crown sits ve - ry hea - vy on my knob Now this roy - al - ty's a bub - ble, It is
do it too, when win - ter comes a - round. But there's one trust that we "sock" it, Where the

noth - ing else but trouble Tho' I think it real - ly would be rath - er fine If some
la - dy wore the lock - et, It's the ice trust as you eas - i - ly can guess. Ice, good

pow - er phil - an - thro - pic moved my king - dom down to trop - ic, Oh a
land, we all de - spise it no one could mon - op - o - lize it, We would

throne in sun - ny Zu - lu - land for mine. For
wel - come an - y - thing to make it less. Oh the

CHORUS.

this is what's the mat-ter at the Pole The
 ice is ve-ry plenty at the Pole As a-

mer-cu-ry has crawl'd in-to a hole, The
 mong the bergs and gla-ci-ers we stroll, They

words we speak some times don't sound, But rat-tle froz-en to the ground And
 say the rec-ord has been lost, That show'd the cold es Back-bay frost Com-

that is go-ing some up at the Pole, For
 pared to that it's balm-y at the Pole Oh the

this is what's the mat - ter at the Pole The
 ice is ve - ry plen - ty at the Pole As a -

The first system of the musical score for 'The Asa'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: 'this is what's the mat - ter at the Pole The ice is ve - ry plen - ty at the Pole As a -'.

mer - cu - ry has crawld in - to a hole, The
 mong the bergs and gla - ci - ers we stroll, They

The second system of the musical score. The vocal melody continues with the lyrics: 'mer - cu - ry has crawld in - to a hole, The mong the bergs and gla - ci - ers we stroll, They'.

words we speak some times don't sound, But rat - tle froz - en to the ground And
 say the rec - ord has been lost, That showd the cold - est Back - bay frost Com -

The third system of the musical score. The vocal melody continues with the lyrics: 'words we speak some times don't sound, But rat - tle froz - en to the ground And say the rec - ord has been lost, That showd the cold - est Back - bay frost Com -'.

that is go - ing some up at the pole, pole, pole.
 pared to that its balm - y at the pole, pole, pole,

The fourth system of the musical score. The vocal melody continues with the lyrics: 'that is go - ing some up at the pole, pole, pole. pared to that its balm - y at the pole, pole, pole,'.

BALLET No. I.

Music by
ROBERT NICHOLS.

INTROD.

DANCE.

The musical score is written for piano in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It is divided into two sections: an introduction and a dance. The introduction consists of 8 measures, and the dance section follows. The score is arranged in six systems, each with a grand staff (treble and bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dance section begins with a series of chords and single notes, followed by more complex rhythmic figures. The score concludes with a final chord and a rest.

This page contains six systems of musical notation for a piece titled "Gum Shoe Girl". Each system consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The notation includes various musical elements such as chords, single notes, eighth and sixteenth notes, and rests. The piece concludes with a final double bar line and repeat dots at the end of the sixth system.



This page contains six systems of musical notation for the piece 'Gum Shoe Girl'. Each system consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical elements such as eighth and sixteenth notes, chords, rests, and dynamic markings. The piece concludes with a double bar line at the end of the sixth system.

MR. HAWKSHAW.

(The Gum-Shoe Girl.)

Words by H. P. L.

Music by
ROBERT NICHOLS.

VOICE. 

PIANO. 



Jo - an of Are struck quite a spark some years a - go in France ____
It makes me grieve that moth - er Eve let Ad - am eat the core ____





____ She made her mark, 'twas but a lark, To mas - quer - ade in pants.
____ For now the dame gets all the blame When hub - bie's feel - ing sore.



But I, for one, have got her skun, Just keep your eyes on me.
I'd sit up nights for wom - ans rights For Al - ice, Mag, or Beth.

For poor Jo - an is "al - so ran", And quite pas - séé you see. —
Our mot - to, we have one you see, Is "Lib - er - ty or Death." —

REFRAIN.

— Mis - ter Hawk-shaw, Mis - ter Hawk - shaw, Why do you en - vy me —

— when we meet up - on the street, You doff your hat to me, —

Steal - thy Steve laughs in his sleeve, His brain is in a -

The first system of the musical score for 'Gum Shoe Girl'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole note rest, followed by the lyrics 'Steal - thy Steve laughs in his sleeve, His brain is in a -'. The piano accompaniment consists of chords and single notes.

whirl ——— for they know its the truth, I'm a la - dy like sleuth, The or - ig - in - al

The second system of the musical score. The vocal line continues with the lyrics 'whirl ——— for they know its the truth, I'm a la - dy like sleuth, The or - ig - in - al'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

Chorus.
Gum-Shoe Girl ——— For we know its the truth she's a la - dy like sleuth, The or -

The third system of the musical score, marked 'Chorus.'. The vocal line starts with 'Gum-Shoe Girl ——— For we know its the truth she's a la - dy like sleuth, The or -'. The piano accompaniment features a more active melody in the right hand.

1. ig - in - al Gum-Shoe Girl, ——— 2. ig - in - al Gum-Shoe Girl. ———

The fourth system of the musical score, showing two endings. The first ending (marked '1.') leads to the lyrics 'ig - in - al Gum-Shoe Girl, ———'. The second ending (marked '2.') leads to the lyrics 'ig - in - al Gum-Shoe Girl. ———'. The piano accompaniment provides harmonic support for both endings.

FINALE Act I.

(Principals & Chorus.)

Words and Music by
ROBERT NICHOLS.

VOICE. Chorus.

We go, we go, we

PIANO.

go to the big show we go to see the sa - cred whale. We

know, we know, we'll have an aw-ful blow for it was nev - er known to

Crooks.

fail. You see in us, a tribe ad-ven-tur-ous We're

sim - ply out for fun, For our cunning lit - tle rev-els make us

Chorus.

ver - i - ta-ble dev-ils and we've on - ly be - gun. We

go. we go, we go to the big show we go to see the sa - cred

whale. We know, we know, we'll have an aw-ful blow for it was

nev - er known to fail. You see in us, a

tribe ad-ven-tur-ous we're sim - ply out for fun. For our

cun-ning lit-tle rev-els make us ver-i - ta-ble dev-ils and we've on - ly be - -

gun. Come let all now be happy and bright — For we go to the cas-tle to - night —

This system features a vocal melody in 3/4 time with a key signature of one flat. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "gun. Come let all now be happy and bright — For we go to the cas-tle to - night —".

— We will sing and dance and our hearts en - trance, and our life will be one round of endless de -

The second system continues the melody and accompaniment. The lyrics are: "— We will sing and dance and our hearts en - trance, and our life will be one round of endless de -".

Chorus.
light, Come let all now be happy and bright — For we go to the cas-tle to - night — We will

The third system begins with the word "Chorus." and continues the lyrics: "light, Come let all now be happy and bright — For we go to the cas-tle to - night — We will".

sing and we'll dance and our hearts en - trance, In one end - less round of de - light. — We

The fourth system concludes the piece with the lyrics: "sing and we'll dance and our hearts en - trance, In one end - less round of de - light. — We". The system ends with a double bar line and a repeat sign.

go. we go. we go to the big show we go to see the sa - cred

This system contains the first three measures of the song. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right hand with chords and eighth notes, and a left hand with a steady eighth-note bass line.

whale. We know, we know, we'll have an aw-ful blow for it was

This system contains measures 4 through 6. The piano accompaniment features a more active right hand with sixteenth-note patterns in measure 4, transitioning to chords in measures 5 and 6.

nev - er known to fail. You see in us, a

This system contains measures 7 through 9. The piano accompaniment continues with a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

tribe adven-tur - ous — we're sim - ply out for fun, For our

This system contains measures 10 through 12. The piano accompaniment concludes with a final chord in measure 12. The key signature changes to natural (F) in measure 12.

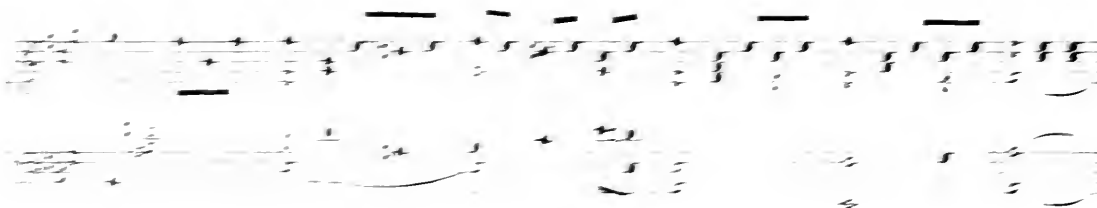
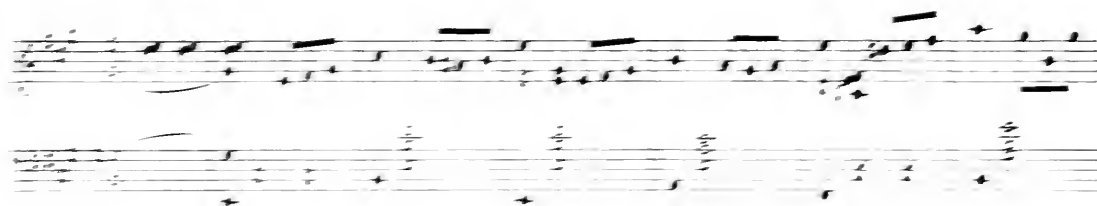
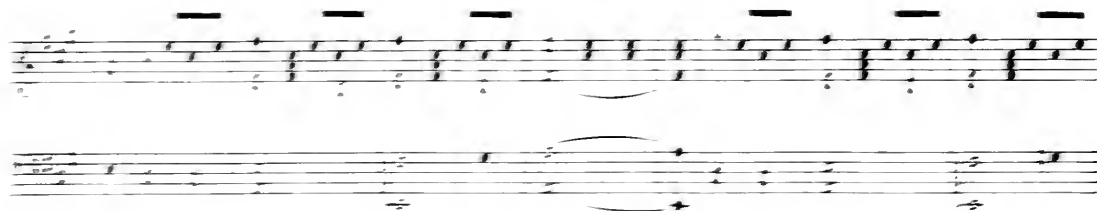
cunning lit-tle rev-els make us ver-i - ta-ble dev-ils and we've on - ly be -

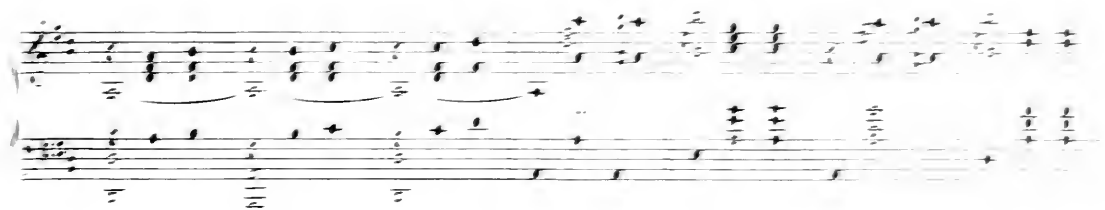
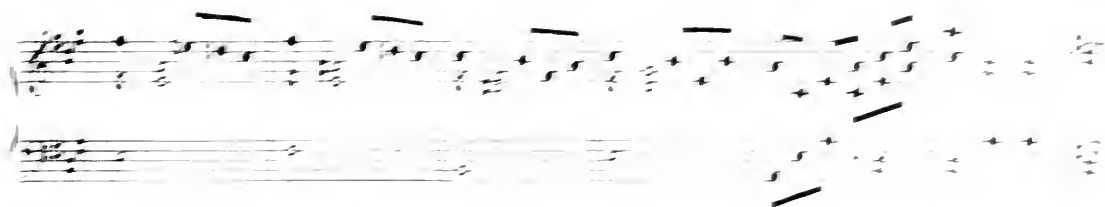
gun. We go, we go, we go to the big show we go to

have a lit - tle fun. For our cunning lit-tle rev-els make us

ver-i - ta-ble dev-ils and we've on - ly be gun, We're out for fun.

THE AIR





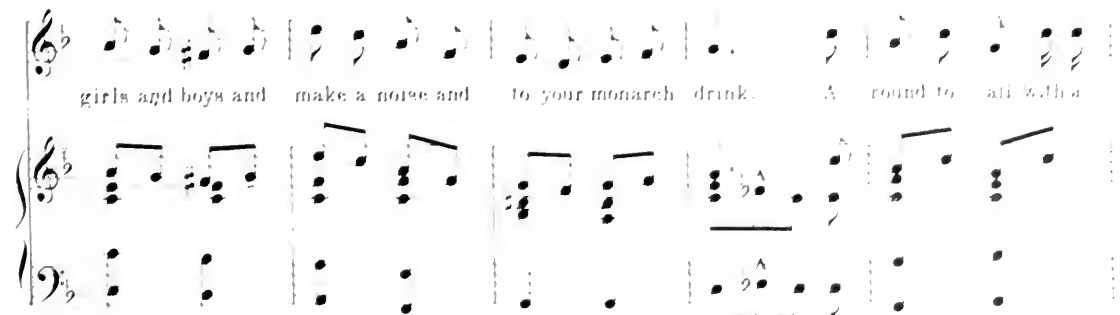
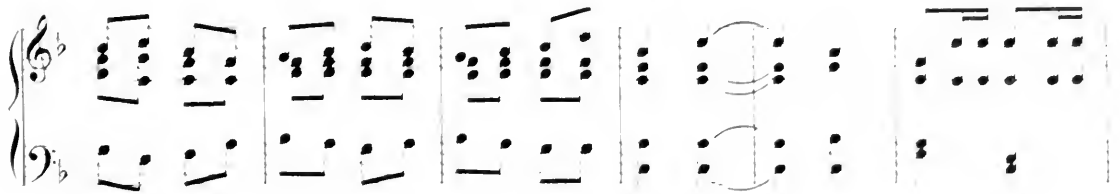
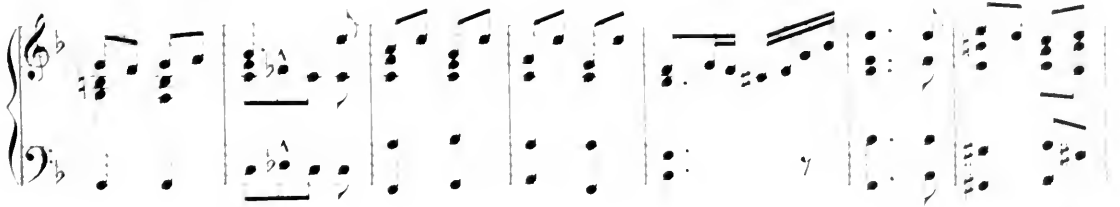
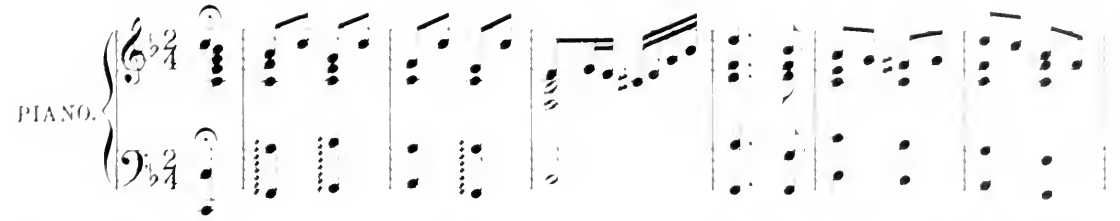
This page contains six systems of musical notation, each consisting of a treble and a bass staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues the melody with some grace notes. The third system features a more complex rhythmic pattern in the treble. The fourth system includes a triplet in the treble. The fifth system shows a melodic line with some grace notes. The sixth system features a triplet in the treble and a melodic line in the bass. The piece concludes with a final chord in the bass.

Opening Chorus Act II.

SOME WINE! SOME WINE!

INTRODN.

PIANO.



good high ball and make the wel-kin ring, We'll whoop'er up with brimming cup. We'll

This system contains the first line of music. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "good high ball and make the wel-kin ring, We'll whoop'er up with brimming cup. We'll".

whoop'er up with brimming cup and drink to — the king. The

This system contains the second line of music. The vocal melody continues, and the piano accompaniment features a more active bass line. The lyrics are: "whoop'er up with brimming cup and drink to — the king. The".

wait - ing maids will get there with both feet, We'll dance and sing and

This system contains the third line of music. The key signature changes to two flats (B-flat and E-flat). The lyrics are: "wait - ing maids will get there with both feet, We'll dance and sing and".

have our fling in a man-ner quite pet - ite and neat, You can't feaze us, or

This system contains the fourth line of music. The key signature remains two flats. The lyrics are: "have our fling in a man-ner quite pet - ite and neat, You can't feaze us, or".

e'en make us a - fraid, So— drink a brim-ming bum-per to the wait-ing

This system contains the first two staves of music. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Chorus.

maid. The wait - ing maids will get there with both feet, They'll dance and sing and

This system contains the chorus of the song. It begins with the word 'Chorus.' above the vocal staff. The musical notation continues with the piano accompaniment. The lyrics are written below the vocal staff.

have their fling in a manner quite pet - ite and neat, You can't feaze them or

This system contains the second two staves of music. The vocal melody and piano accompaniment continue. The lyrics are written below the vocal staff.

make them just one bit a - fraid, So drink a brimming bumper to the wait-ing maid, Some

This system contains the final two staves of music on the page. The vocal melody and piano accompaniment conclude the phrase. The lyrics are written below the vocal staff.

wine, some wine. Fill up the stein. And let your glass-es clink. Come girls and boys and

The first system of the musical score for 'Gum Shoe Girl'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'wine, some wine. Fill up the stein. And let your glass-es clink. Come girls and boys and'.

make a noise and to your monarch drink. A round to all with a good high ball and

The second system of the musical score. The vocal melody continues with the lyrics: 'make a noise and to your monarch drink. A round to all with a good high ball and'.

make the wel-kin ring, We'll whoop'er up with brimming cup, we'll whoop'er up with

The third system of the musical score. The vocal melody continues with the lyrics: 'make the wel-kin ring, We'll whoop'er up with brimming cup, we'll whoop'er up with'.

brimming cup and drink to — the king.

The fourth system of the musical score, concluding the piece. The vocal melody ends with the lyrics: 'brimming cup and drink to — the king.' The system includes a key signature change to three flats (E-flat major/C minor) and a final 3/4 time signature.

Solo.

Come lad and lass fill up your glass Come let us sing a

toast to the king. Long life and health, pleasure and wealth

Chorus.

Come let us sing "Long life to the king." Come lad and lass

fill up your glass, Come let us sing a toast to the king.

Long life and health, pleas-ure and wealth and long life.

long life. Some

wine, some wine, fill up the stein and let your glass-es clink, Come

girls and boys and make a noise and to your mon-arch drink, A

round to all with a good high ball, and make the wel kin ring, We'll

This system contains the first two staves of music. The vocal line is in the treble clef with a key signature of one flat (B-flat). The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

whoop'er up with brimming cup, well whoop'er up with brimming cup and

This system contains the next two staves of music. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The lyrics are written below the vocal staff.

drink to — the king. Drink to

This system contains the third and fourth staves of music. The vocal line has a long note followed by a rest, then continues. The piano accompaniment includes a melodic line in the treble and a bass line. The lyrics are written below the vocal staff.

the king.

This system contains the fifth and sixth staves of music. The vocal line ends with a long note. The piano accompaniment features a series of chords in the treble and a bass line. The lyrics are written below the vocal staff.

ISN'T IT GREAT TO BE FOOLISH.

(John Oilyboy Sr. John Oilyboy Jr. & Mrs. Astoria.)

Words and Music by
ROBERT NICHOLS.

VOICE.

The

things that you see on the stage of to-day, Are not what they're cracked up to

be. You go to a show your good mo - ney you pay, And you

nev - er know what you will see, The blonde her - o - ine And the vil - lainous wretch Con -

tin - ual - ly fight for the child to pos - sess Well il - lus - trate now in our

CHORUS

Two pen - ny sketch en - tit - led "Fair Ger - tie the child ac - tor - ess?" Oh

is - n't it great to be fool - ish, It's love - ly to be in the lime, Don't

The first system of the musical score for 'Gum Shoe Girl'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are 'is - n't it great to be fool - ish, It's love - ly to be in the lime, Don't'. The piano accompaniment features a steady bass line and a more active treble line with chords and eighth notes.

mind a re-cep-tion that's cool - ish, Just keep on and have a good time, With

The second system of the musical score. The vocal line continues with the lyrics 'mind a re-cep-tion that's cool - ish, Just keep on and have a good time, With'. The piano accompaniment continues with similar harmonic support, including some chromatic movement in the bass line.

dag-gers and pis-tols and all sorts of things you can work up a ter - ri - ble rage, Oh

The third system of the musical score. The vocal line includes the lyrics 'dag-gers and pis-tols and all sorts of things you can work up a ter - ri - ble rage, Oh'. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

Repeat Chorus for dance.
is - n't it great to be fool - ish, It's grand to be on the stage.

The fourth system of the musical score, marked 'Repeat Chorus for dance.' The vocal line repeats the first line of the chorus with the lyrics 'is - n't it great to be fool - ish, It's grand to be on the stage.' The piano accompaniment provides a rhythmic and harmonic foundation for the repeated chorus.

LOVE ME IN THE SUMMER.

(Aurora & Eric.)

Words and Music by
ROBERT NICHOLS.

VOICE.

(Aurora.) If you are look-ing for a
(Eric.) But on the other hand if you're

PIANO.

charm-ing lit-tle wife, One that you can love and cher-ish
look-ing for a man, You'll find it quite as dif-fi-cult to

all your life, You'll find it quite a prop-o-si-tion, To em-
hit up-on a plan, where-by you may be-sure, — He's the

bark up - on loves mission, And not be wrecked up - on a mat - ri - mon - ial
best you can se - cure, And that his heart will nev - er faith - less

sea, But I have a lit - tle test for the one that you love best, That is
prove Men are fick - le they are gay, with them love lasts but a day, And with

sure to bring you your af - fin - i - ty, It will help the cause a - long, If you
some it does - n't ev - en last that long, But you're sure to pick the best, If his

put it in - to song. If she says "yes," then you both will a - gree.
heart does not - pro - test, When you sing to him this lit - tle song.

(He)
(She) Sing that song to — me, love, Love me in the Sum-mer.

In the Win-ter too, Love me in the Spring and in the Fall, And I'll make love to

you, Be it dark or light, Love cold or sun-ny clime.

Swear that you will al-ways love me all the time. 1. 2.

EGYPT LAND.

(The Gum-Shoe Girl)

Words by F.C.

Music by
ROBERT NICHOLS.

PIANO.

(till ready)

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. The bass line starts with a half note G3, followed by quarter notes F3-E3, D3-C3, and B2. The piece ends with a repeat sign and a fermata over the final chord.

Egypt land is simp-ly grand 'Tis the on-ly land by far Trou-ble there is
Cle-o-pat-ra sat be-side the Nile, Marc Anthony sat there too, She said to him with

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line has a fermata over the word 'land'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat major), and the time signature is 2/4.

just as rare As to catch a South Station car, — Mis-ter Sphinx gives ston-y winks, When
winning smile; It is aw-ful-ly nice of you, You got these seats, at giv-ing treats, You

The second system continues the vocal and piano accompaniment. The vocal line has a fermata over the word 'rare'. The piano accompaniment features a bass line with triplets in the left hand. The key signature has two flats (B-flat major), and the time signature is 2/4.

man says he'll be true He has his fears that in fu-ture years, He will
sure-ly can't be beat, How did you know, where-e'er I go, I must

The third system continues the vocal and piano accompaniment. The vocal line has a fermata over the word 'man'. The piano accompaniment features a bass line with triplets in the left hand. The key signature has two flats (B-flat major), and the time signature is 2/4.

Chorus.

have an af-fin-i-ty or two — Egypt land, my Egypt land, Your skies are
have an Nile seat —

al-ways blue — Maid-ens fair with coal black hair, Will ev-er dance for you

Cig-a-rettes grow on the trees — Of per-fume is the breeze, You just be-lieve, I'll

nev-er leave my E - gypt land. 1. 2. E - gypt land.

DAINTY LITTLE BUNCH OF SKIRTS.

(Gum-Shoe Girl & John Oilyboy Sr.)

Words and Music by
ROBERT NICHOLS.

PIANO.

(She) When Mis - ter Smith be - came en - gaged to Ar - a - bel - la Fink, The peo - ple
 (He) Why is it that a man who mea - sures ov - er sev - en feet, Will take a
 in our neighbor - hood all be - gan to think, What can he see in such a fright She
 fan - cy to a dame who is dain - ty and pet - ite, And tell me why the wom - an, Who is
 is an aw - ful mess, Her hair is red, her teeth are false and how that girl does dress, And
 ve - ry cor - ru - p - tent, Will al - ways be at - tract - ed by the lan - ky kind of Gent, The

when the par - son fell in love, with a girl from gay Pa - rée, His con - gre -
reas - on why these things are so, we nev - er could ex - plain, The where - fore

ga - tion were all shocked, As you can plain - ly see, This lit - tle
and the why, To us are not quite plain, — For the

sto - ry goes to show things you can nev - er tell, For
slim will take the stout, and the short will take the tall, If

what suits o - thers sometimes might not suit you quite so well. Some like the
you should ev - er ask me well I'd take them all.

girl who's stout, some peo-ple like the girl who's thin, — Some like — the

This system contains the first line of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "girl who's stout, some peo-ple like the girl who's thin, — Some like — the".

girl who has a pout, and some like the girl who has a dim-pled chin, —

This system contains the second line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are: "girl who has a pout, and some like the girl who has a dim-pled chin, —".

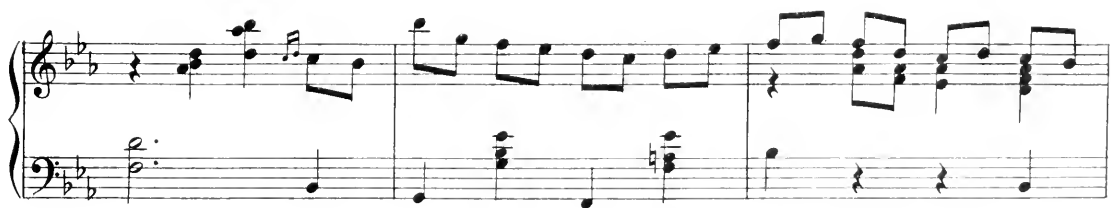
All girls — cut lots of ice, ev-en the shy ones and the flirts, —

This system contains the third line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are: "All girls — cut lots of ice, ev-en the shy ones and the flirts, —".

There's real - ly noth-ing quite so nice, As a dain-ty lit-tle bunch of skirts.

This system contains the fourth line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are: "There's real - ly noth-ing quite so nice, As a dain-ty lit-tle bunch of skirts.".

DANCE.



ENSEMBLE.

Words and Music by
ROBERT NICHOLS.

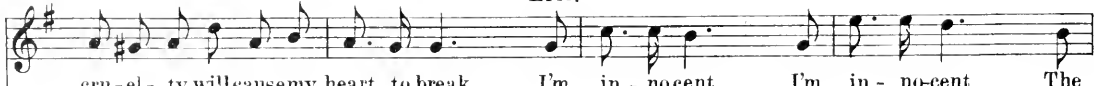
Aurora.


VOICE. 

Oh fath-er dear I fear there's some mis-take, Your

PIANO. 

Eric.

 cru-el-ty will cause my heart to break. I'm in-nocent, I'm in-nocent, The



Chorus.

 key I did not steal. Dear King you see us kneeling at your feet, For



accelerand.

par-don for his life we now en-treat, Oh! par-don him! Oh par-don him! Oh

par-don him, Oh par-don him, Oh par-don him we pray, For he is

King & Mrs. Astoria. Chorus

in - no - cent No! No! No! No! to jail the wretch must go! No!

Eric & Aurora. Chorus. King & Mrs. Astoria.

No! No! No! to jail the wretch must go To jail! To jail! Yes

Eric.

yes and with-out bail Farewell be-lov - ed Fate is un-kind,

Soon'twill be prov - ed I'm gross-ly mal-igned, Our hearts for ev - er.

shall be en-twined, though I may leave thee leave the be-hind.

Chorus.

Farewell be-lov - ed, Fate is un-kind Soon'twill be prov - ed, He's

broadly.

gross-ly mal-igned, Their hearts for ev - er shall be en-twined.

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

ritard.
Farewell be-lov - ed, be - lov - ed fare - well.

This system contains the next three measures. It begins with the instruction *ritard.* above the vocal line. The piano accompaniment continues with a similar pattern of chords and moving lines.

This system contains the next three measures of the piano accompaniment. The vocal line is not present in this system, as it continues in the final system.

This system contains the final three measures of the piano accompaniment, ending with a double bar line. The vocal line is not present in this system.

Words and Music by
ROBERT NICHOLS.

PIANO.

We thank you for your kind at - ten - tion, The fact no

doubt is dear We've come and so we're here.
(be - cause we're here.)

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